

FAO Axel Alonso, Editor

Spider-Man #9

The Last Stand Part One of Four

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Art By Mr and Mrs Dodson

23 Pages

27th September 2004

Page One

1/ Open with the PREVIOUSLY page.

Page Two

1/ Flashback to fifteen or so years earlier and an establishing shot of Peter's childhood home. This is the place we saw May leaving in issue one, but it's night-time and it's raining hard and we can see a bedroom light on upstairs. Really get a nice sense of location here.

CAPTION : (narration to come)

2/ Cut to interior and we see that same bedroom we saw in the first issue. It would be great if we could go for the same angle here and have some of the same things up on the walls and the shelves. Uncle Ben is popping his head around the door and making sure Peter's OK. He heard him crying and looks a little concerned. Peter is maybe ten years old here and looks really embarrassed. He's a slight kid, wearing a big pair of pyjamas and has an inhaler beside him bed. He wipes his eyes, holding his glasses in his other hand.

CAPTION : (narration to come)

UNCLE BEN : You okay in there, Petey?

PETER PARKER : What?

3/ Switch angles and Peter composes himself, putting his glasses back on. Ben looks a little worried and comes over. He's a totally charming, chunky old guy.

PETER PARKER : Fine, Uncle Ben. Just fine.
UNCLE BEN : Well, last time I checked young boys didn't sit and cry for no good reason. What's the matter, soldier? Flash Thompson giving you a hard time about these new glasses?

4/ Ben sits on the bed and tries to find out what's wrong. Peter won't look him in the eye and constantly evades the question.

PETER PARKER : Nah, Flash has been picking on some OTHER kid these last couple of weeks. Things have actually been nice and quiet.
UNCLE BEN : Harry been sneaking off with Flash again?
PETER PARKER : No way. Harry's been great. Honestly. He's been sitting beside me at lunch every day. Aunt May tell you Mister Osborn's taking us to the movies next weekend?

Page Three

1/ Reaction from Ben, a little surprised. He's got a bit of banter going with Peter here and makes him smile a little.

UNCLE BEN : Norman Osborn? Wow. You're moving in some pretty fancy circles these days, Mister Parker. This time next year you won't wanna KNOW a dumb, old guy like me.
PETER PARKER : Don't say that.

2/ Ben touches Peter and tries to make him say what's wrong.

UNCLE BEN : C'mon, pal. Just tell me what's BOTHERING you, huh?
PETER PARKER : I can't. It's too stupid.
UNCLE BEN : Can't be THAT stupid if it's making you cry. C'mon, buddies aren't supposed to have secrets.

3/ Closer shot on Peter and he tries to find the words. Ben is still pretty upbeat and looks very understanding.

PETER PARKER : Okay. It's just...

PETER PARKER : Well, I was just thinking about how you and Aunt May were

much older, I mean years and years older,
than everybody else's

folks, right?

UNCLE BEN : No denying THAT.

4/ Ben still isn't quite sure where this is going.

PETER PARKER : And it just kinda hit me that if you're twenty or thirty years

older than all the Moms and Dads that means
when everyone

else's parents hit forty and fifty you... you and

Aunt May...

UNCLE BEN : What?

5/ Close on Peter as he bows his head and just starts crying again.
Make this look really sad. We should feel really sorry for this little kid.

PETER PARKER : Well, you and Aunt May might not be here anymore... and I'll be

left on my own again...

OFF-PANEL : Aw Peter.

Page Four

1/ Peter's sobbing and clinging to Ben as Ben gives him a big hug.
They're both pretty upset-looking here.

UNCLE BEN : Is that what all this is about? C'mere and
give me a hug, huh?

C'mere and give me a big hug, little monkey-
boy.

PETER PARKER : I'm sorry. Don't tell Aunt May I've been crying.

UNCLE BEN : Hey, don't be crazy. Of course I won't. God,
and I thought I was

sensitive when I was your age...

2/ Close on Ben, his own eyes welling up with tears, as he holds the
kid tight. Ben's got his face buried deep into Peter's shoulder as he
hugs him.

UNCLE BEN : We're not going anywhere, son. You see your
Aunt May down

eight and her
two.
UNCLE BEN : Likewise, MY old man smoked like a chimney
and downed a
'til he was a month
there? Her mother lived 'til she was ninety-
grandmother lived 'til she was a hundred and
bottle of scotch every night and STILL lived
off eighty-nine.

3/ Peter and Ben both look at each other as Ben continues to try and lighten things up.

PETER PARKER : Really?

UNCLE BEN : We're from good Irish stock, kiddo. And
besides, we promised
your Mom and Dad that if anything ever
happened to them we'd
be here to look after you, right?
UNCLE BEN : Do I look like the kind of guy who's gonna let
down his baby
brother?

4/ Pull back and we end the scene by seeing the room covered in the shadow of the burglar from Amazing Fantasy 16, his gun pointing right at the figure of Uncle Ben in this picture.

UNCLE BEN : Only the good die young, Peter Parker. That
means your old

Uncle Ben here's gonna live forever.

CAPTION : But he died, of course. Just a few years later. He
liked his eggs

and bacon too much to live forever, but it
wasn't his heart or his
lungs or his cholesterol that finished off poor

Uncle Ben.

CAPTION : It was a burglar with a heroine habit and it was all
my fault.

5/ Cut to Uncle Ben's funeral and a close shot of some white lilies by the grave. Are white lilies used in the States like they are here? If not, let know ASAP. This is going to be a motif running over the next couple of pages so keep it nice and tight.

CAPTION : I'd never seen as many lilies as I saw at that
funeral.

Page Five

1/ Cut to some time later and it's a bright, sunny afternoon and we have a classic shot of Spider-Man fighting the original Green Goblin above the bridge where Gwen Stacey died. Gwen should be a little figure lying in the background here. Action, intensity and pumpkin bombs galore. Really make this an incredible shot.

2/ Dramatic moment as the Goblin spins down on his glider, smoke pumping out the exhaust, as he knows Gwen off the edge of the bridge. Spidey reaches out for her, but misses her.

3/ Another dramatic shot as a panicked Spidey spins a web over the edge and off-panel; a single, desperate bid to save the off-panel Gwen. He's just hopelessly shooting his web out and off here and we know how it all ends up.

4/ Everything goes white.

CAPTION : More lilies.

Page Six

Cut to a big page where we see all the people who's deaths Spidey blames himself for. All the people who have been hurt or killed because of what he does and it runs from Uncle Ben through people like Harry Osborn and settles on the face of Aunt May down in the bottom right hand corner (Uncle Ben kicking it all off up there on the top left). We should talk to the spiderfan guys here about a comprehensive list and I'll include this in the final text. I kind of see this page as an Alan Davis montage; maybe four or five vertical columns separating each of the images with Spider-Man as a full-length figure standing here in the foreground, head bowed and solemn-looking. There should be lilies running through all the images, more and more as the panels progress until we end the flashback sequence and bring it all right up to date. I really see this page as quite old-fashioned (70s/80s) in terms of storytelling and this would fit in with the fact that it's referring to all these old comics too.

CAPTION :
CAPTION :
CAPTION :
CAPTION :
CAPTION :
CAPTION :

CAPTION : lilies.

Page Seven

1/ Cut to a full-page splash in the present. This is one of the reasons I think the previous page should be split into columns (we really want the splash to have impact). Turn over to see Peter Parker standing here in his regular clothes and facing our Mystery Man in the middle of a crowded and recognisable New York City area. Everyone else is walking in opposite directions and look in a hurry, but these two are static and facing one another some seven or eight feet apart. This issue comes out in December, but I'd rather avoid snow. Just give people hats, big coats, padded jackets and so on throughout this issue. There's a weird, almost supernatural quietness to this as they both stare at each other. The Mystery Man is wearing a big, padded jacket and that ever-present baseball cap. We still can't see him too clearly here.

TITLE AND CREDITS

Page Eight

1/ Head and shoulders shot of this creepy-looking guy and we see him clearly for the first time. He's been slightly augmented and just looks weird and bald under that cap. Also, give him a couple of tattoos in various places. Eyes are uneven after his treatment.

MYSTERY MAN : Good morning, Spider-Man.

MYSTERY MAN : I can't believe you're surprised.

2/ They both face one another again, but we're closer than the splash. Peter just looks a little confused, but remains stern and quietly seething the whole time. This guy thinks Peter recognizes him.

PETER PARKER : What?

MYSTERY MAN : Surprised it was ME who kidnapped old May. I was scared to call

at first because I thought my voice would give the whole thing

away, but you really didn't FIGURE IT OUT, did you?

MYSTERY MAN : You really didn't guess it was me ALL ALONG.

3/ Reaction shot from Peter in close-up as he curls his lip, his breath visible on the cold air.

PETER PARKER : Do we KNOW each other?

4/ Pull back and they face one another again, both seeming to circle the other.

MYSTERY MAN : Is this a joke?

PETER PARKER : I LOOK like I'm smiling?

5/ Close on the disappointed, slightly pissed-off Mystery Man. He narrows his eyes.

MYSTERY MAN : Mac Gargan.

MYSTERY MAN : The SCORPION.

Page Nine

1/ Cut to an image of where Peter and The Scorpion were both standing and we see little trails of dust where they were, both having just disappeared.

NO DIALOGUE

2/ Shot from inside a fast food place and we see The Scorpion's back hammered against the glass with such force that a big crack goes right up the window. Peter just moved really quickly here and this is the impact shot.

NO DIALOGUE

3/ Cut to outside and Peter is holding him a few inches off the ground, his padded jacket bunched up in Peter's fists. People are watching, scared. Peter doesn't care and looks furious. The Scorpion grins.

PETER PARKER : Tell me where she is or I'll break your neck!

THE SCORPION : NICE MOVES, Spider-Man. Now why don't you just go on

national TV and tell EVERYONE who you are.

4/ Switch angles and we go a little closer as Peter just seethes, looking even angrier.

THE SCORPION : Don't secret identities mean ANYTHING to you people

anymore?

PETER PARKER : Right now all I care about is one thing, you piece of trash:

WHERE IS SHE?

5/ Close on The Scorpion as he looks at us from under his cap and gives us a little smirk. He's got hooded eyes and a sneaky face and his smirk should be really annoying. I see him looking a lot like the actor Chris Cooper.

THE SCORPION : Alive.

THE SCORPION : As long as you're smart enough to do as you're TOLD.

Page Ten

1/ Pull back and The Scorpion sneers, still hanging up here against the window.

THE SCORPION : Now threaten me again and she's dead. Even LOOK at me the

wrong way and she's dead.

THE SCORPION : I'm not kidding around here, Spider-Man. This little talk stays

that sweet, grey-

nice and civilised or you're never going to see haired, old tramp again. Understand?

2/ Close on Peter, angry and yelling as he holds him here.

PETER PARKER : PROVE IT!

PETER PARKER : PROVE SHE'S STILL ALIVE!

3/ Reaction from The Scorpion as the smirk becomes a genuine sneer.

THE SCORPION : You really think you're in any position to make DEMANDS here,

off and walk away

buddy? Now put me down before I get ticked from this ENTIRE SITUATION.

4/ Peter lets go.

THE SCORPION : Good boy.

5/ The Scorpion gains the upper-hand here, adjusting his clothes and walking off. Peter is seething, but helpless.

THE SCORPION : Now let's go grab some lunch and talk about what you're going

to be DOING for us, huh?

Page Eleven

1/ Cut to Peter and The Scorpion sitting here having lunch in some outdoor café. Lots of interesting things around to keep the chat visually pleasing. Peter isn't eating or drinking anything. He's just sitting across from Gargan here and looking really intense. Remember, Gargan has had a lot of operations and so on. He shouldn't look quite right as he wolfs down his food.

PETER PARKER : Why did Marvel Girl think she was already dead?

THE SCORPION : What?

2/ Closer and Gargan doesn't really care, not looking up as he eats.

PETER PARKER : Marvel Girl. The psychic from the X-Men. Why did she tell me

Aunt May was already dead?

THE SCORPION : Beats me.

3/ Move in a little closer again and we see Peter becoming even more intense, his nostrils flaring as he sits across from this guy and tries to keep calm. The Scorpion eats away, kind of oblivious.

PETER PARKER : I've never killed anyone before, Gargan. Killing somebody is just

about the worst thing I can imagine anyone ever doing. But, God

help us, if you're LYING to me here—

THE SCORPION : Remember what I said would happen if you THREATENED me

again, Spider-Man?

4/ Close profile on Peter as we move tight on him as his eyes widen, glowering.

NO DIALOGUE

Page Twelve

1/ Pull back a little as the situation calms a little. The Scorpion continues to play it cool.

PETER PARKER : How long have you known?

THE SCORPION : Your secret identity? Coming up for three years this Christmas,

I think.

PETER PARKER : Three years?

THE SCORPION : Oh, yeah.

2/ Peter is confused and The Scorpion is kind of amused as he takes a sip from his soda.

PETER PARKER : But why would you keep it a SECRET all that time? And where

did you find that five million bucks you gave the Daily Bugle?

PETER PARKER : You're not exactly VENOM, Gargan. You're B-LIST at BEST.

THE SCORPION : Oh, Spider-Man. You really haven't have a clue, have you?

Haven't you figured all this out yet? Haven't you guessed who

HIRED me here?

3/ Close on The Scorpion, smirking.

THE SCORPION : This is Norman Osborn's MASTER-PLAN, kid.

THE SCORPION : The Green Goblin's REVENGE.

4/ Close on Peter, genuinely shocked.

PETER PARKER : What?

PETER PARKER : Osborn told you who I was?

5/ Pull back and see this conversation taking place in this very normal area with all these people walking past, completely unaware that these are two super-people here.

THE SCORPION : Oh, he did a lot more than THAT, baby.

THE SCORPION : Norman told me that if you ever took him down, if you ever had

him arrested or publicly-exposed, that this little game you've both

being playing goes UP a notch or two.

PETER PARKER : This isn't a GAME, Gargan.

Page Thirteen

1/ Peter seems resolute as The Scorpion seems almost playful.

THE SCORPION : Ah, c'mon. You get a costume, he gets a costume.
He kills your

girlfriend, you kill his son.

PETER PARKER : I DIDN'T kill Harry.

2/ Close as The Scorpion rolls his eyes.

THE SCORPION : Whatever,

3/ The Scorpion stops eating for a moment and enthuses about
Osborn's genius.

THE SCORPION : This was just one of Osborn's hundreds of plans
and counter-

plans. You ever been in his hideout? You ever
see those schemes

and arrows and boxes he has all over his
walls?

THE SCORPION : He's had this one planned since the minute he
found out who you

were, kid. Why do you think he targeted the
OLD broad

instead of that hot RED-HEAD you eventually
BAGGED?

4/ Peter picks a flaw, but The Scorpion explains. He's almost gleeful
here.

PETER PARKER : This doesn't make sense. If Osborn has really been
behind this

whole thing why did he look so SCARED when
I spoke to him

back at Ryker's?

THE SCORPION : Because kidnapping May Parker was just the tip of
the iceberg,

Spider-Man. You never wonder why you
always fight the SAME

GUYS over and over again?

5/ Peter seems confused, his mind reeling and The Scorpion is
enjoying telling the tale.

PETER PARKER : What are you TALKING about?

THE SCORPION : There's more to this than you and May Parker, you know. May

was just the INSURANCE POLICY. The real meat and potatoes

is what's been going on in the background.
PETER PARKER : What do you mean?

Page Fourteen

1/ Cut to flashback and a shot of a boardroom with a great view of New York City. Lots of guys standing around smoking cigars and drinking champagne.

CAPTION : "Imagine it's nineteen forty-five and you're one of the richest

men on the planet. You got everything you ever wanted.

CAPTION : "Girls, money, power. You're living the American dream and all

the little worker-bees are working round clock to keep you there.

2/ Cut to the Golden Age Marvel superheroes in an action sequence appropriate to their period. Tom Brevoort might be able help here if the Spiderfan guys aren't sure about this one. I'd got for Captain America in this initial image with The Human Torch and Sub-Mariner, but best check with Tom.

CAPTION : "Then these guys in masks start showing up, righting wrongs and

throwing their super-powers around.

CAPTION : "They say they're here to fight injustice and you know it's only a

matter of time before they start looking at the books and see the

way this world of yours REALLY operates.

3/ Cut to another action sequence with more golden age Marvel characters. Really capture the primal crudeness of these early costumes and the sense of street justice they had (as opposed to simply fighting super-villains all the time). This image should have bullets bouncing off some of these guys and the heroes I have in mind are the All-Winners Squad and I like the idea of them breaking into a warehouse and being machine-gunned by gangsters.

CAPTION : "For the first time in a thousands years, the ruling class is under threat and bullets weren't gonna keep THIS revolution down.

Bullets just bounce of these guys' CHESTS.
CAPTION : "So what do they do? What's the genius plan that man creates to keep the superman in check? Any ideas?

4/ Cut back to The Scorpion as he recounts his tale and gives us a little grin.

THE SCORPION : Easy.

THE SCORPION : They create the super bad-guy.

5/ Flashback to the forties again and we see an old Marvel villain who was wanted by the police back in the early days. He's tied up one of his bad guys here, but the cops are shooting after him as the hero makes his escape.

CAPTION : "You have to remember that in those days the world wasn't really broken down into heroes as villains as clearly as it is now.

CAPTION : "Heroes lived outside the law. That's why most of them had masks. These rich guys just saw them all as one big, collective threat and decided to set them AGAINST each other.

CAPTION : "Divide and conquer, as they say.

Page Fifteen

1/ Cut to a bunch of Golden Age super-villains being suited up in an old secret hideout somewhere. These guys were just on a payroll.

CAPTION : "Half the villains kicking around the old days were just ex-GIs on

a salary. Why do you think nobody IMPORTANT ever got offed? Why did they always go after the same super-heroes?

CAPTION : "The were ASSIGNED to these guys, Spider-Man. You guys were written into their CONTRACTS.

2/ Cut back to Parker as he mocks the idea. The Scorpion explains in a little more detail.

PETER PARKER : Are you seriously trying to tell me all the idiots we've fought

over the years have been stooges?

THE SCORPION : Don't be crazy. We're talking maybe one or two Marshals for

each superhero, but that's all you really need.

Once you start the

ball rolling you can just sit back and enjoy the

fun.

3/ Switch angles and The Scorpion explains how this works. Peter still isn't buying it, looking around and looking a bit pissed off. He doesn't want to hear this.

THE SCORPION : Look at that auction last month: People were bleeding themselves

DRY to become an A-List villain. The whole

thing becomes

SELF-PERPETUATING if you're clever about

it.

PETER PARKER : This is GARBAGE. You're just messing with my head. There's

no way the government would create their

own super-villains.

4/ Parker seems puzzled.

THE SCORPION : But this isn't the government. These are the companies that put

governments in office and neutralizing capes

was a genuine

BUSINESS CONCERN when they first

appeared.

PETER PARKER : What's this got to do with Norman Osborn?

5/ Flashback as we cut to Osborn putting on the costume for the first time. Really make this a nice, scary shot with lots of black and shadows in his private lab.

THE SCORPION : "Billionaire? Bio-chemist? All those big military contracts?

I thought you were supposed to be smart,
Spider-Man.
THE SCORPION : "Osborn was their favourite super-villain
contractor until he went
a little nuts and started flying around on that
GOBLIN GLIDER
he built for himself.

Page Sixteen

1/Cut back to Peter and the colour just drains from his face as The
Scorpion continues.

PETER PARKER : Oh my God.

THE SCORPION : Bush and Clinton found out about this and closed
down any

super-villain programs they heard about, but
there was some very

famous names in that original cabal.

THE SCORPION : That's why they have to KILL him, right? He knows
where all

the bodies are buried and Norman Osborn
locked up in jail is the

very DEFINITION of a loose cannon.

2/ Peter's really starting to believe this, but has a question.

THE SCORPION : As long as Osborn's locked up in that cell, he's a
sitting duck for

them and any WOULD-BE ASSASSINS they
want to send along

to ICE the guy.

PETER PARKER : If this is true, if this really is true, why haven't they
killed him

before now? He's been locked up for two or
three months.

3/ Close on The Scorpion, suddenly very serious.

THE SCORPION : Like I said, he knows where the bodies are buried,
Spider-Man.

Anything happens to him and emails and
parcels start reaching all
the newspapers and television people about
this stuff.

THE SCORPION : Why do you think these BREAK-INS have been happening at
they're sure OSCORP? These guys can't pull the trigger 'til
every base has been COVERED.

4/ Pull back again and Peter begins to understand.

PETER PARKER : And now they're almost DONE, huh?
THE SCORPION : Exactly. All the loose ends have been tied-up and
word is they've brainwashed Doctor Octopus to kill him this
WEEKEND. Didn't you see the MESS he was in a few weeks
back?

5/ Close on The Scorpion as he looks us right in the eye.

THE SCORPION : That's why we need your help, super-hero.
THE SCORPION : Norman wants you to break him out of prison at
midnight
tomorrow night.

Page Seventeen

1/ Pull back and Peter leans back in his seat, his body language suggesting that he wants absolutely nothing to do with this.

PETER PARKER : Forget it.
THE SCORPION : So Aunt May dies. Simple as that.
PETER PARKER : What?

2/ The Scorpion smirks as he takes a sip of his drink.

THE SCORPION : You break the Green Goblin out of prison there's
always the POSSIBILITY he's going to kill someone again.
THE SCORPION : You REFUSE to break him out it's an absolute
GUARANTEE
May Parker is going to die.

3/ Pull back and the Scorpion sits here smiling as Parker stands up, ready to leave.

THE SCORPION : What do you think this has all been about, Spider-Man? Why do

these past few weeks? We were SOFTENING YOU UP.
PETER PARKER : One phone call. That's all it would take. One phone call to SHIELD and you'd be in jail for the rest of your life, Gargan.

4/ The Scorpion smirks, still smug. Peter leans across the table and yells. Other people are starting to get distracted.

THE SCORPION : Yeah, well, at least I'll be comforted by the thought that this very

same phone call condemned your dear, old Aunt to death.

THE SCORPION : Don't you get it, freak? Either you do exactly like we tell you or

you never see that old woman again.
PETER PARKER : Why are you doing this, man? Why did you go to all this trouble

when there's a HUNDRED guys that could bust Norman Osborn out of prison?

5/ Focus on The Scorpion as he dabs his mouth with a napkin. He's finished his meal.

THE SCORPION : Because YOU raised the game, Spider-Man. You put Osborn

behind bars and ruined everything he'd WORKED for.

THE SCORPION : You've only got YOURSELF to blame.

Page Eighteen

1/ The Scorpion stands up and pays a waitress for the food.

THE SCORPION : Now, if you'll excuse me, I gotta go home and pick up this new

SCORPION suit Osborn arranged for me to get.

THE SCORPION : Those old business-men might not be making super-villains

anymore, but Norman's still committed and he's been revamping all your major enemies for MONTHS.

2/ Closer on The Scorpion once the waitress is out of the way.

THE SCORPION : No Kingpin out there to bust your stones anymore?
That's why

he's been making The Owl into a player.
THE SCORPION : That stupid green suit I used to run around in?
That's why he

spliced my DNA with a REAL Scorpion's. Can
you believe I can
grow my own fifteen-foot tail now?

3/ Pull back and a shot of these two guys standing up on either side of this table. They're facing off against one another, but nobody around them really gets the significance.

PETER PARKER : I'm not going to break the law for you, Gargan.

THE SCORPION : Sure you are.

4/ Peter narrows his eyes.

PETER PARKER : What makes you say that?

5/ The Scorpion reacts with a grin. Really close-up.

THE SCORPION : I think you've buried ENOUGH friends, Spider-Man.

THE SCORPION : Don't you?

Page Nineteen

1/ Turn over and a full page splash of Spider-Man hugging the dead Gwen Stacy at the foot of the bridge where she died and screaming at the heavens. Brilliant, iconic shot where we see everything Peter has to play for here and what kind of guilt he's carrying.

NO DIALOGUE

Page Twenty

1/ Cut to Peter walking home and looking depressed.

CAPTION :

2/ Switch angles and we see the little kid Humberto (from Peter's class in the first issue) sitting outside the entrance to Peter's place.

He's got some textbooks under his arm and he looks a little weary.
Peter seems surprised.

CAPTION :
HUMBERTO : Hey, Mister Parker. What took you so long?
PETER PARKER : Humberto? What are you doing here?

3/ Humberto explains as he rubs his butt. His OWN butt, I should add.

HUMBERTO : You said to meet you outside your apartment
at four pm so we
could go over that chemistry stuff for the
paper tomorrow.
HUMBERTO : I been sitting here a couple of hours, Mister
Parker. I can't even
feel my BUTT anymore.

4/ Pull back and we see Peter looking absolutely worn out, apologising
and trying to think of something nice to say to the kid, but the little
boy is pretty insistent. He's been waiting here for a long time.

PETER PARKER : Oh, God. I'm sorry, buddy. Something came up and
things have
been kinda crazy today. Could we take a rain-
check on this?
Could you come back tomorrow at the same
time?
HUMBERTO : But the PAPER'S tomorrow morning and I
been waiting here a
couple of hours already, Mister Parker.
Couldn't we just take ten
minutes? Even just to cover the CATALYST
stuff?

5/ Close on the kid as he gives a desperate, little smile.

HUMBERTO : Please?

Page Twenty-One

1/ Reaction shot from Peter as he gives in, giving a little groan. This
couldn't have happened at a more stressful time, but he's still Peter
Parker.

NO DIALOGUE

2/ Pull back and we see Peter sitting down on a step with the kid as he starts to go over all the stuff that's been confusing the boy.

PETER PARKER : Okay, you got ten minutes, Humberto. Now where did we leave

HUMBERTO : off last time? Was it the ENZYME chapter?
: Nah, it's all this catalyst and inhibitor stuff. I was off a couple of days when you covered that chapter so I keep getting mixed up.

HUMBERTO : Is a CATALYST used to prevent a chemical reaction or is that an INHIBITOR?

3/ Close on Peter as the stress of all this just consumes him and he bursts into tears.

OFF-PANEL : Or is a catalyst the one that SPEEDS UP a chemical reaction?

4/ Pull back and Humberto looks up at Peter, a bit worried. Peter wipes his eyes and composes himself. This is all a mirror of the opening scene with Uncle Ben where he internalizes his emotions.

HUMBERTO : Mister Parker? Are you okay?

PETER PARKER : Uh, sure, Humberto. Fine, just fine.

5/ Pull back for a wide shot as Peter finds the time and the patience to sit with this little kid and go through the chemistry paper.

PETER PARKER : Now let's go back and take a look at this chapter from the

BEGINNING, huh?

Page Twenty-Two

1/ Cut to Mac Gargan's apartment and a close up of the new Scorpion costume lying on a bed. This is the redesign he was talking about earlier. Do anything you like with it, Terry, but it should look quite eerie lying here.

CAPTION : The Home Of Mac Gargan:

2/ Pull back and we see Gargan standing here and looking at this thing lying there. Apartment is neat, but depressing. The lighting

should be spooky, helping maintain the build-up for what happens on the next page. He raises an eyebrow.

DRIPPY BALLOON : Wow. I love the new COSTUME they sent you, Mac. I hear this

new tail of yours can take down a
WINNEBAGO now and those
cool STRIPES on your chest are to DIE for.

THE SCORPION : What?

3/ Switch angles and we hear this creepy voice from elsewhere in the room and Gargan looks around, trying to figure out where this is coming from.

DRIPPY BALLOON : You really think this is going to make a
difference to your
pathetic career? You really think a stupid tail
that smashes things
up is finally going to put you on the MAP
again?

THE SCORPION : Who IS this? Who's SAYING that?

4/ Close shot and we see a black, inky swirl moving around Gargan's legs like sloshing water. Whatever this is should be very creepy indeed.

DRIPPY BALLOON : Me? Oh, I'm your NEW BEST FRIEND, Mac.
I'm your TICKET
out of the GUTTER.

DRIPPY BALLOON : Just say the WORD and nobody's ever going
to laugh at you

AGAIN, Mister Scorpion. Aren't you
embarrassed how you
LOOK after all those painful operations?

5/ Close on Gargan and he narrows his eyes, looking intense. A dark shadow looms up to one side of him, vague and out of focus.

THE SCORPION : I know who you ARE and I ain't INTERESTED,
creep. I got

ENOUGH best friends.
VOICE FROM OFF : Oh, but Mac, Mac, Mac...

1/ Splash page and we end the issue with a very creepy cliff-hanger and a shot from behind Gargan as he looks up into the corner of the room and sees the grinning, Satanic looking Venom symbiote risen up before him. The thing is terrifying-looking and pretty abstract here, crouched over and menacing us in an inky, semi-shapeless form. Again, play around with the colours and the shading here. This should be very atmospheric and frightening. He's offering Gargan a pact.

VENOM : ...you never had a friend like ME before.

TO BE CONTINUED